

H. KLOSÉ

COMPOSITIONS POUR CLARINETTE

ÉTUDES

OP.	NET
18. QUATORZE ÉTUDES tirées des œuvres de SPOHR, MAYSEDER, BAILLOT et DAVID . . .	4 »
22. SIX ÉTUDES mélodiques, divers auteurs . . .	2 50
3. TROIS DUOS concertants pour deux clarinettes	4 »
TROIS DUOS concertants de VIOTTI . . .	3 »

SOLOS

9. 1 ^{er} SOLO en sol majeur avec Piano . . .	3 »
Le même avec Orchestre . . .	5 »
13. 3 ^e SOLO en sol majeur avec Piano . . .	2 50
Le même avec Orchestre . . .	5 »
14. 4 ^e SOLO en sol mineur avec Piano . . .	3 »
Le même avec Quatuor . . .	3 »
15. 5 ^e SOLO en fa majeur avec Piano . . .	3 »
Le même avec Quintette . . .	3 »
16. 6 ^e SOLO en ré mineur avec Piano . . .	3 »
Le même avec Quintette . . .	3 »
Le même avec Orchestre . . .	5 »
17. 7 ^e SOLO en ut majeur avec Piano . . .	3 »
Le même avec Quintette . . .	3 »
Le même avec Harmonie militaire . . .	6 »
19. 8 ^e SOLO en si b majeur avec Piano . . .	2 50
Le même avec Quintette . . .	3 »
25. 9 ^e SOLO en fa majeur avec Piano . . .	3 »
Le même avec Quintette . . .	3 »
27. 10 ^e SOLO en sol majeur avec Piano . . .	2 50
Le même avec Quintette . . .	3 »
28. 11 ^e SOLO en ut majeur avec Piano . . .	2 50
Le même avec Quintette . . .	3 »

AIRS VARIÉS

OP.	NET
7. 1 ^{er} AIR VARIÉ en sol majeur avec Piano . . .	4 »
Le même avec Orchestre . . .	6 »
11. 3 ^e AIR VARIÉ en si b majeur avec Piano . . .	3 »
Le même avec Orchestre . . .	5 »
12. 4 ^e AIR VARIÉ en fa majeur avec Piano . . .	3 »
Le même avec Orchestre . . .	5 »
Le même avec Harmonie militaire . . .	7 »
posth. 5 ^e AIR VARIÉ en fa majeur avec Piano . . .	3 »

TRANSCRIPTIONS

23. SEPT MÉLODIES de SCHUBERT avec Piano, en 2 suites.	
1 ^{re} suite: Marguerite. — Chant du Matin. — Le Rosier dépouillé	3 »
2 ^e suite: Zuleika. — Sur la rive. — Dans mon bateau. — Elle ne m'a pas compris . . .	3 »
24. SIX MÉLODIES avec Piano en 2 suites.	
1 ^{re} suite.	3 »
Fleur de Castille	de GAMBOSI
Air du Barbier	de ROSSINI
Die Verführung	de VERDI
2 ^e suite	3 »
Le Cor des Alpes	de PROCH
La Rose	de PROCH
Réverie dans les Bois	de PROCH

Tous ces morceaux sont écrits pour Clarinette Si b

Costallat & Co
ÉDITEURS
60, Rue de la Chaussée d'Antin, Paris

II^{me} SOLO

POUR CLARINETTE en SI².

H. KLOSE.

Op. 28.

CLARINETTE.

PIANO.

All^o agitato.

Lento Recit.

Allegro.

Lento

p *Cresc.* *sf* *p*

p

p *Cresc.*

f *p*

Meno mosso.
p *dolce.*

Meno mosso.
pp

R. 232.

tr

12

12

Allegro. *Lento.* *Allegro.* *Lento.*

f *f* *p* *f* *p* *f*

Echo. *Moderato.* *Mosso.*

ppp *f* *f*

Allegro.

ff

R. 4232. *ff*

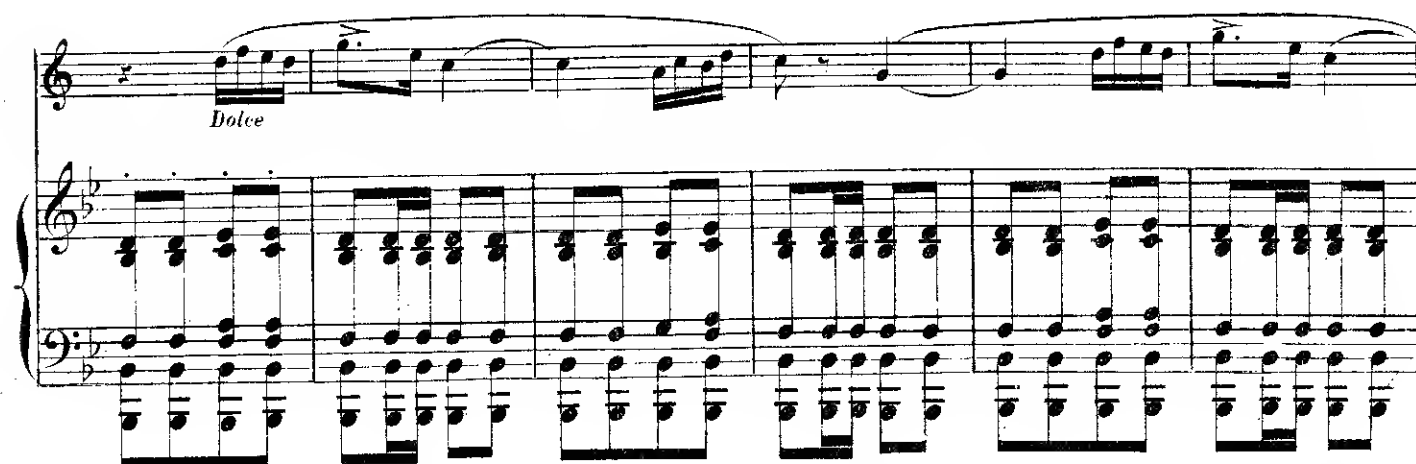
20
4
20
4



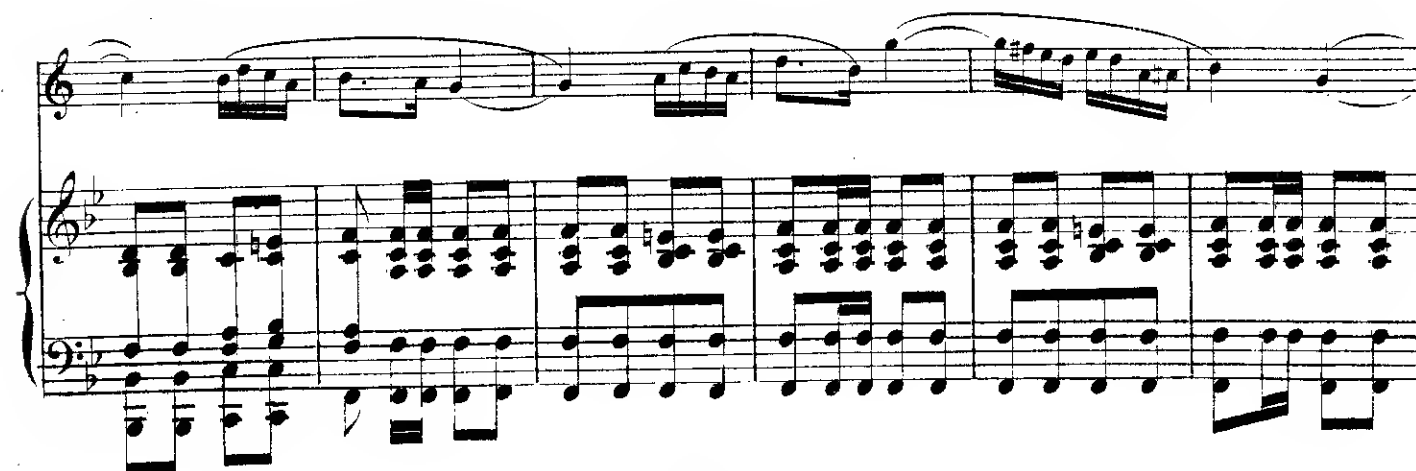
First system of musical notation. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 9/4. The piano part begins with a trill (tr) and a mezzo-forte (mf) dynamic marking. The vocal line has a whole rest for the first two measures.



Second system of musical notation. The piano accompaniment continues with a piano (p) dynamic marking in the third measure. The vocal line enters in the third measure with a half note. The piano part features a complex texture with many beamed sixteenth notes.



Third system of musical notation. The vocal line is marked *Dolce* (Dolce). The piano accompaniment continues with a complex texture of beamed sixteenth notes. The vocal line has a half note in the first measure and a half note in the second measure.



Fourth system of musical notation. The vocal line continues with a half note in the first measure and a half note in the second measure. The piano accompaniment continues with a complex texture of beamed sixteenth notes. The vocal line has a half note in the first measure and a half note in the second measure.

First system of musical notation, measures 1-6. The top staff features a melodic line with a trill (tr) in measure 2 and a piano (p) dynamic marking in measure 4. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Second system of musical notation, measures 7-12. The melodic line continues with various ornaments and slurs. The piano accompaniment maintains the chordal texture in the right hand and the eighth-note bass line in the left hand.

Third system of musical notation, measures 13-18. Measures 13-15 show the melodic line with a crescendo leading to a forte (f) dynamic in measure 16. The piano accompaniment changes in measure 16 to a series of chords in the right hand and a slower bass line. A dynamic marking *8..f.....p.....* is written below the system.

Fourth system of musical notation, measures 19-24. The top staff begins with the instruction *Fieramente.* The melodic line features slurs and triplets. The piano accompaniment returns to a more active eighth-note bass line. A dynamic marking *8.....* is written below the system.

8

p

pp

p

p

p

Dim.

p

This page of musical notation consists of two systems, each with a single melodic staff and a grand staff (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 4/4.

First System:

- Melody:** Starts with a half note B-flat, followed by a quarter note A, and a half note G. It then features a series of sixteenth-note runs, some with slurs and accents. Dynamics include *Dim:* (diminuendo) and *pp* (pianissimo).
- Piano Accompaniment:** The right hand plays chords and moving lines, while the left hand plays a steady eighth-note pattern. Dynamics include *pp*.

Second System:

- Melody:** Continues with eighth-note and quarter-note patterns, including slurs and accents. Dynamics include *Cresc* (crescendo) and *f* (forte).
- Piano Accompaniment:** Features a complex texture with chords and moving lines in both hands. Dynamics include *Cresc* and *f*.

Third System:

- Melody:** Features a series of sixteenth-note runs, some with slurs and accents. Dynamics include *p* (piano).
- Piano Accompaniment:** The right hand plays chords, and the left hand plays a steady eighth-note pattern.

Fourth System:

- Melody:** Features a series of sixteenth-note runs, some with slurs and accents.
- Piano Accompaniment:** The right hand plays chords, and the left hand plays a steady eighth-note pattern.

Final Section:

- Melody:** Features a series of sixteenth-note runs, some with slurs and accents.
- Piano Accompaniment:** The right hand plays chords, and the left hand plays a steady eighth-note pattern.

The page concludes with a repeat sign and a key signature change to one flat (B-flat).

This page of musical notation consists of seven systems, each with a single melodic staff and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4.

- System 1:** The melodic line begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment starts with a *pp* (pianissimo) dynamic, featuring dense chords in both hands.
- System 2:** The melodic line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment maintains its dense chordal texture.
- System 3:** The melodic line features a half note F5, a quarter note G5, and a half note A5. The piano accompaniment continues with dense chords.
- System 4:** The melodic line begins with a half note B5, followed by a quarter note C6, a half note D6, and a quarter note E6. The piano accompaniment continues with dense chords.
- System 5:** The melodic line features a half note F6, a quarter note G6, and a half note A6. The piano accompaniment continues with dense chords.
- System 6:** The melodic line begins with a half note B6, followed by a quarter note C7, a half note D7, and a quarter note E7. The piano accompaniment continues with dense chords.
- System 7:** The melodic line features a half note F7, a quarter note G7, and a half note A7. The piano accompaniment continues with dense chords.

Dynamic markings include *pp* (pianissimo) at the beginning of the first system, *p* (piano) in the fourth system, and *sf* (sforzando) in the sixth system. The word *Dolce* (sweetly) is written above the first system. The notation includes various musical symbols such as notes, rests, beams, and slurs.

The musical score consists of six systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The first system begins with a piano (*p*) dynamic marking. The second system features a triplet of eighth notes in the treble staff. The third system includes a *Cresc.* (Crescendo) marking in the treble staff. The fourth system also features a *Cresc.* marking in the treble staff. The fifth system includes a *f* (forte) dynamic marking in the treble staff. The sixth system concludes with a double bar line and a repeat sign in the bass staff.

11^{me} SOLO

POUR CLARINETTE en SI^b.

H. KLOSE.

Op. 28.

CLARINETTE en SI^b

Lento Recit

All agitato.

4

f

f

Long.

4

f

p

Rall. *Andante.*

p *sf* *p*

sf *p* *sf* *p* *p*

f *p* *Dim.* *Dolce e piano.* *Meno mosso.*

Dim.

tr

Cres. rf

12

12

First system: *All^o* *Lento* *All^o* *Lento* *All^o*. Dynamics: *f*, *f*, *pp*, *f*, *pp*, *f*.

Second system: *All^o* *Lent.*

Third system: *f* *Cresc.*

Fourth system: *Echo.* *pp* *Mod^{to}*

Fifth system: *f* *All^o* *3*

Sixth system: *Allegro.* *6* *3* *3* *Dolce.*

Seventh system: *tr* *rf*

Eighth system: *p*

Ninth system: *rf*

Fieramente.

f

p

Dim.

p

pp

f

p

f

p

En diminuant.

p